

# THE RCM MAGAZINE



Volume  
XXVII

1931

Number  
2



# THE R·C·M MAGAZINE

A JOURNAL FOR PAST AND PRESENT STUDENTS  
AND FRIENDS OF THE ROYAL COLLEGE OF MUSIC  
AND OFFICIAL ORGAN OF THE R·C·M UNION



*"The Letter killeth, but the Spirit giveth Life"*

VOLUME XXVII. No. 2

JUNE, 1931



## CONTENTS

	PAGE
EDITORIAL ... ..	41
DIRECTOR'S ADDRESS (MIDSUMMER TERM, 1931) ...	42
IMPRESSIONS FROM MOSCOW ... ..	47
<i>by</i> J. L. MOWINCKEL, JNR.	
THE ROYAL COLLEGIAN ABROAD ... ..	49
OBITUARY ... ..	55
THE R.C.M. UNION ... ..	55
COLLEGE NOTES AND NEWS ... ..	58
EXTREMES MEET ... ..	59
<i>by</i> P. C. B.	
A SUBSTITUTE FOR MUSIC ... ..	60
<i>by</i> MARGUERITE SLOANE	
REVIEWS ... ..	63
OPERA AND DRAMA ... ..	65
THE R.C.M. PATRON'S FUND ... ..	68
COLLEGE CONCERTS ... ..	68
THE TERM'S AWARDS ... ..	71
LIST OF DATES (CHRISTMAS TERM, 1931) ... ..	71
A.R.C.M. EXAMINATION (APRIL, 1931) ... ..	72

# THE R.C.M MAGAZINE

VOLUME XXVII

No. 2

## EDITORIAL

ALL the best periodicals sooner or later issue a Special Supplement. By the kindness of the Management—the Management is, of course, the Honorary Treasurer of the R.C.M. Union, and the Honorary Treasurer is Miss Darnell—we, too, are able to issue a Special Supplement with this number. We can now look those great organs, *The Musical Times* and *The Monthly Musical Record*, unflinchingly in the eye and challenge them to produce any more striking and original musical supplement than the new work of Gordon Jacob, which we are privileged by courtesy of the composer to publish for the first time in any edition. The circumstances of the composition of this remarkable work will be found on a later page in connection with the Union's Annual Dinner.

We also beg to draw the attention of our readers to Mr. Mowinckel's article about music in Russia. The fog of prejudice and unreliability about things Russian is so great that any first-hand account is welcome. The news we get through normal channels is submitted to a double process of editing—not, mark you, that editing is not an honourable and delicate art. But what with the *suppressio veri* which we may suspect at the Russian frontier and the disingenuous attitude towards Russian news which we know to prevail in this country, the truth is hard to come by. The impressions of a casual visitor may not represent the whole truth, but Mr. Mowinckel has paid repeated visits to the Soviet Union, and we are extremely fortunate to have the testimony of an eye-witness as to the state of music in that country. Russia's past contribution is before our eyes and ears at the Lyceum at this moment; it is good to know that in a time of great economic difficulty Russia still believes in the value of so uneconomic a commodity as music.

It is not the function of an Editor to comment in the manner of a publisher's blurb on the contents of the Magazine which he is issuing, but he may go so far as publicly to congratulate himself on his good fortune in finding a contributor whose graceful pen shows us a glimpse of Relativity, and another (from among present students, this one) who leads us lightly and satirically to a Land Without Music. From this land, from the land of four dimensions, from the land of the conductorless orchestra, we can return, in the flesh or in imagination, to Prince Consort Road, where four crotchets still go to a bar of common time, and where on that unshakable basis life-long friendships are made.

F.H.



## DIRECTOR'S ADDRESS

MIDSUMMER TERM, 1931

AT this time of the year, especially in connection with May Day, questions of labour are debated, and many meetings are held, peaceful or excited, in which consideration is given to problems of work, employment, output, wages, penalties, rewards and conditions. In some countries it used to be a somewhat uproarious time and was regarded with some anxiety. Why this particular season, when the world is beginning, or should be trying to put on its best dress, has been associated with labour troubles, it is difficult to say, but it may perhaps be that the general awakening of nature with its extraordinary exhibition of activity induces in mankind a restlessness which takes this form at this time. The May Day festivities and games of old times, although kept alive as far as may be by May Queens and Maypoles, newspapers and societies, have given way to the less attractive consideration of things which affect our every-day life.

There is obviously something about spring-time which sets us thinking. We think when we are uncomfortable and when we suffer from some disorder of the blood; for when I was a boy we used to believe that people's blood underwent some mysterious change in the spring-time which could only be cured by taking brimstone and treacle. It was the universal remedy, and heralded the spring to many children, among whom no better examples could be found than those wretched little boys at Dotheboys Hall. But their misfortune was greater than ours, for not in spring-time only but three times a week throughout the school year they were subjected to this nauseating administration; nor were we made to suffer the indignity which Dickens relates when Mrs. Squeers used to wipe her hands upon the hair of one of those unlucky boys. Now, the troubles of spring are treated by politicians with something like treacle, while the newspapers supply the brimstone. The only reason for using treacle at all is to disguise both the colour and taste of the brimstone, a substance now declared harmless and ineffective. Happily, winter sports (such as the new craze for skating) have done away with the ill effects of the winter and brimstone has fallen out of favour both in a medicinal and a spiritual sense. It is possible, however, that we may find it necessary to renew our acquaintance with these ingredients before we are quite sure they are gone for ever.

Now, as the tendency to review our problems of work at these times is general, let us fall in line for a moment. The first problem in the minds of some people concerning work is *how to get out of it*. I

put this first, and that is the reason why we hear so much of labour-saving devices, and go—as everyone has during the last few days, to Olympia to the Ideal Home Exhibition: the ideal home being one in which there is no work to do. But if they want to get out of work they ought to know what it feels like to be in it, if only to realise how uncomfortable it is; for they may find themselves in the fire out of the frying pan. Work has many great disadvantages: it has to be done in time, and it takes time, it has to be finished (presumably), it has to satisfy someone else, it is the thing which you alone have to do, it can't be done by anyone else, and it probably wants thinking about and we would so often do something else than that.

The next problem is how to *keep* out of it. This is not so difficult, for if you are reasonably successful in dealing with the first, the second should follow. The best way, of course, is always to find yourself doing things that you need not do, that are not really your job at all, but which, being the more attractive for that very reason, increase the undesirability of the work you are supposed to do. There is nearly always one job which is *the* job, and a half-a-dozen others, attractive, seemingly desirable, useful in their way and yet not imperative. This has one great advantage, for it gives us the feeling of being busy, which we enjoy.

But there are two other problems of a rather different nature: How to *get* work and how to *keep* work. Of the two the second is the more difficult. We may be able to persuade some misguided person to give us work because some other person is foolish enough to testify to ability we never possessed—but the chances of keeping our work depend entirely on our success in doing it. We ought really to have any amount of time for doing whatever job is ours, for when you come to think about it we hardly give any time of our own to many things that make up our lives; somebody or other does most of the work for us. It was no bother to us to be born or baptised or married or buried, we never had any trouble about food—or schooling, none of you ever made your own clothes, none of us go out and catch the fish we eat or the hare we jug, no one walks if he can help it, and the way we do the work we are given depends very largely on the way we have learned our job *beforehand*. Not altogether, but very largely. Those personal qualities which some have and others so often lack do make a lot of difference, but in the main the training we go through is the foundation of our success or failure. And the attitude we adopt towards this training, the realisation of its importance, the giving up of everything to give it the best chance, these are the things upon which the value of it will depend. Unless we have got well set in our studies and can go along with confidence, we shall find the pace at which things go and at which we have to move anything but easy; and it is the easiest thing to get out of step with it all. We live in exacting times.



Everywhere bustle, every hour crowded with incidents and accidents. We rush from one engagement to another, work and relaxation being so mixed up that it is difficult to tell which is which (games often being the hardest work) in a permanent out-of-breathness. We never seem able to catch up the real thing to be done without leaving unfinished the spurious job. We have to go back to pick up a thread dropped here and there, and, in doing so, drop others. Some who had the misfortune to lose time when they were young seem never able to catch up, and go through life hot and hurried. Some others have managed to pick up a few odd moments which they find of immense value. Some people are never in a hurry—they go coolly and complacently through life and are very aggravating to watch to those who are not so happily endowed. People who are always in a stew, or on the verge of what seems to them a desperate crisis, are rather attractive. They carry their lives in their hands, and win through by goodwill and hard work, otherwise known as “grace and grit.” Haste and excitement are often taken as signs of a full life, slackness and lack of interest for leisure. Some think that unless you are delirious you are not really awake, and many mistake sensation for intelligence, talk for thought, muddling for business, gas for wisdom, spasms for enthusiasm, and breathlessness for energy. In a busy life such as we lead, or should lead, some things are more important than others. We must get things in the right proportion, otherwise we get into a muddle and give too much attention to the wrong things. It is necessary to organise our work if we are to know just how we stand in respect of it. Things go so fast, one thing treads on another’s heels with such rapidity that unless we can get a clear view of the relative importance of one thing to another we are sure to get in a tangle. It is difficult enough to get all the jobs we must do into proper order, but when to these are added a thousand and one distractions, our lives are apt to become a merry-go-round, of which the centre is the music but the real attraction is the gilded horses and their switch-back movements. Stability of purpose is the only thing that will prevent us from being moved by everybody’s opinion. Order is essential, and without it there can be no steady line of action, no long view, and no ultimate achievement. One thing is worth noting. So long as things run smoothly, so long as the body or machine fulfils its functions without apparent effort we do not think of the working at all; only when things go wrong are we conscious of what order is. We never think of our liver except when it is out of order, nor of our brains unless we have a headache, or of labour until there are strikes, nor of national debts until we have to pay taxes.

Making the most of time and opportunities is not too easy and requires careful adjustment and the determination to carry things through. I sometimes see students sitting outside their Professor’s



room trying hard to finish the harmony work he had given them to do a week ago; this only proves they had not the sense or orderliness of mind to do it earlier in the week. They always say the same thing, they have taken so long doing *other* things that there was no time for this particular job. It is so easy to be busy about *other* things and there is no great virtue in it either. You go to a doctor who prescribes some treatment or gives you some medicine to take. Would it be sensible only to swallow the medicine on his doorstep as you make your next visit, or to sit on his door-mat and rub the affected part as the door opens? It would give neither you nor the doctor nor the medicine a chance. Order means both arrangement and a command, something to be carried out systematically in time and place. When once we have got the contact which an orderly management gives us we can more easily and safely switch off from one job to another, as we have sometimes to do, without losing momentum or interest. For the stream is constant, and it is for this reason that we go to busy people to get things done; their machines are always in good running order.

Games, to which both young and old are so devoted, are the very embodiment of order, rules and regulations, and I have a profound belief in the value of games as a factor in the formation of character when they are played in the right spirit. I am very fond of them so long as I haven't to play them, though I don't think much of golf and patience, which seem to me to be too individual. I told you once before that, if we could invent a uniform for working as we have for playing, it would, I believe, provide a greater zest for the work. I firmly believe that the man who puts on ridiculous garments to go and knock a miserable little ball with a whole set of malevolent clubs feels that he really is plus four, and that the vivid colouring of his pull-over and stockings must add speed to the flight. He certainly looks as if he were, and walks and talks in that spirit. Games necessitate discipline, and without discipline you can bring nothing to good effect; it is like the starch which makes a man's dress shirt at once so radiant and so uncomfortable. *Life is a business* and work is a business, and training for work is a business even to the smallest detail. Even a mouse can plunge a whole district in darkness if, in a spirit of disorder, it wanders from its accustomed ways and gets mixed up with the dynamos. No one thinks that rules and practice are irksome in a game, for without them you'd never know what anyone was likely to do, and the better the player, the more exacting are the rules. Although Insurance Companies insure our lives, and the traffic on the road insures our death, and the police point the way and take our numbers, and we seem relieved of responsibility, yet one thing can truly be said, that there are no labour-saving devices in the business



of training for our job. There are no calculating machines to make us clever, no steam plough to break up the claim we have pegged out, no motor tractors to clear it of weeds, no patent fertiliser, no sowing machines, no binders or reapers. The mind cannot be trained by machine alone, though we may, and do, improve our physical health and appearance by mechanical devices. Thus, we may reduce our substance by rolling, or our waist by armour plating, or amend our digestion by synthetic dentistry, our vision by magnifying glasses, or our hair by dyes, or our stature by high heels, or our contour by padding, or our complexion by application, or our age by implication. With all this, we still have to make what we can of what we have got, to make a little go a long way in the development of our own resources, to learn to stand on our own feet and to walk by our own exertions. The smaller our endowment the more careful we must be to invest it wisely and aptly, for talent undeveloped is a talent wrapped up in a napkin, and you know what happened to the man who owned to that. There are usually many more napkins than talents and there is a good deal of buried treasure lying about. With the whole world in a feverish hurry, though God only knows why it should be, it seems ridiculous to take up any work or career that is going to take a long time in preparation. We want to be out in the world irrespective of whether we are trained to be able to keep up with its pace. We want to be in the thick of it, never thinking that unless we have made something definite of ourselves before we are launched in these most troubled waters, we shall never come through successfully. You may not know that when a ship is built on the stocks it entirely depends on its position, east or west or north or south, as to what will be its magnetic variation when once it is launched. This magnetism comes from the hammering the ship receives when being built ; every rivet hammered home to strengthen the frame makes a difference in this way according to the amount of hammering. And no better example could be found of the effect of good training and its necessity for all of us when we are being fitted out for a job. The seaworthiness of a ship is entirely dependent on the perfection of the joins and the security of the rivets, and this can only be done by hammering. If we can't stand the hammering or haven't the time or inclination to be hammered enough we shall come unstuck just when it is most dangerous to do so. It is in times like these, when the desire to be out in the world and earning some money is naturally great, that we need to think of the danger of launching ourselves before we are even watertight, let alone properly fitted out, and resist the temptation to risk tackling a job with the minimum outfit, not because we would not give more time to it, but because we could not. Any of us who undertake a piece of work for which we have only the bare minimum of training, with nothing to set against unforeseen difficulty or sudden disturbing influence, will



come down with a bump, and it is these early bumps that upset us most. Take the case of the young teacher by ill chance confronted with a pupil above the average who asks awkward questions, the answers to which are unknown, or a solo pianist with no reserve of training or experience, who is distracted by some untoward incident of memory and gets bowled out completely, or a young conductor who finds it impossible to correct an obvious wrong note because he doesn't know what actually is wrong, or a singer who is suddenly asked to sing some little thing, simple, but at sight, and has to own it is impossible, or a teacher confronted with teaching a class a song she has never seen, and knows that at any moment the game may be given away, because of her inability to read accurately with half an eye on the copy and all her attention on the class.

And with these horrible suggestions I will leave you to consider in what ways you can fortify yourself against any such disaster, and make your life, and time, and work here a happiness while it lasts, and acquire an outfit capable of withstanding any shocks and equal to any requirements.

## IMPRESSIONS FROM MOSCOW

IN talking of Russia to-day it is almost impossible to avoid bringing in politics. The life of no other country is penetrated to the same extent by its political system as the Soviet Union—the community above all! And by an admirably systematic propaganda, the Government makes people understand the importance of doing their utmost for the Bolshevik social ideas—in the first instance at the present time to carry through the “five years’ plan.” Music, however, is the art which is most untouched by political tendencies. Here, as elsewhere, *demand* and *taste* are the central factors in musical life.

The *demand* seems overwhelmingly great. Moscow has four Operas, every night packed with people. Also, the two symphony orchestras—“Sophil” (Soviet-Philharmonic) and “Persinflans” (the conductorless)—have large audiences for their frequent concerts. There are, in addition, numerous recitals. And admission is not entirely free, although there may be considerable reductions in price. The musical *taste* of the public is averagely simple and genuine. They care less for the more complicated and “modern” music. Purcell, whose string-suite (arranged by Coates) I conducted, was heartily welcomed, but the Brahms C minor Symphony was found “civic stiff” and “patriarchal classic,” “a continuously difficult problem for the Moscow public of our stirring times,” as a critic (the only one, by the way) expressed it. The English “Pastoral Impressions,” by

Farrar (which were not well placed as the final number on the programme) he found boring—"bringing no refreshing wind." And that is just what they want in art—refreshing, strongly effective, go-ahead things. Therefore they like folk-tunes and dances, especially their own, but also others of similar character. Norwegian Rhapsodies by Svendsen and Halvorsen had a great success (and they *are* really splendid!). Of their own composers they seem to prefer the good old ones—Glinka, Borodin, Moussorgsky, and especially Tschaikowsky, Rimsky and Glazounof. In accordance with their anti-church propaganda their musical institutions seek to avoid works with religious tendencies, like Tschaikowsky's "1812" Overture and Wagner's *Parsifal*, but not more strictly than that. They allow, for instance, his knight Lohengrin to appear on the stage of their monumental State-Theatre on Sverdloff Place, undoubtedly one of the most influential, rich, and artistically fine opera houses of the world.

Thus they are still keeping up the extravagant tradition from former days and have beside the concert-master a special solo-violinist (once Leopold Auer, now a young girl, Helene Lunz). Here I saw a typical revolutionary ballet, *The Red Poppy*. Well, *artistically* revolutionary it was not in the least. Glière's music was old-fashioned to the point of triviality, and the choreographic and decorative arrangements were also classical and naturalistic. But the plot was about a rebellion in China ending in an apotheosis with red flowers, red flags, red sunrise, and the "Internationale" from the orchestra of 80 players, with three extra trumpets over and above the four regular trumpeters. Perhaps the famous Russian Ballet, which I enjoyed so much as a Royal Collegian in London, was just as good in refined detail, but there were far more people on the stage—150 to 200 I should think—and all dancing—wonderful dancing!

But where stage management is concerned I found Stanislavsky's little opera studio still better. I have never seen a choir in such living contact with the play: everyone was fully an actor. Elsewhere I have found Tschaikovsky's *Pique Dame* rather long and dull. But here my excitement grew from act to act to an intensive climax in the last gambling scene. And the musical part of the performance was not extraordinary; it was mainly the effectiveness of the *mise-en-scène* in details and in masses.

From my personal work with "Sophil's" orchestra of 60 to 70 players I got a living impression of the enthusiastic Russian temperament. I have never conducted an orchestra more easy to excite to the most violent fortissimos. Also in other respects the quality was first class. I had the honour to conduct three concerts, two symphony and one popular programme, of which that on 20th October had a



classical-English programme (mentioned above; Helene Lunz being the soloist in Beethoven's violin concerto), and that on 30th October had a Norwegian programme (Svendsen, Sinding, Halvorsen, with Hurum Saeverud, a coloratura prima donna of the Opera at Stepanova, singing songs by Grieg), while the popular programme on 25th October consisted of Russian and Norwegian music introduced by a lecturer.

The much-discussed conductorless orchestra (Persinflans) I had no chance to hear. It was mentioned as a very interesting but hardly viable experiment. Only consider the practical handicaps: it takes about six times longer to study a programme without a conductor than with one!

Finally I left Moscow deeply impressed by the high standard of their musical performances, and the public's comprehension of, longing for and love of, good art. In their enthusiastic applause one felt an evident witness of heartfelt appreciation.

J. L. MOWINCKEL, JNR.

## THE ROYAL COLLEGIAN ABROAD

The following works by Collegians have been chosen by the international jury of the International Society for Contemporary Music for performance at the next Festival, which will be held in Oxford (21st to 26th July) and London (27th and 28th July): "Music for Orchestra" by Constant Lambert.

*Benedicite*, by Vaughan-Williams.

Sonata No. 2 for violin and piano, by Eugene Goossens.

### LONDON

At the B.B.C. Concerts, Queen's Hall, the following works by Old Collegians have been given; 11th February, Holst's "The Planets"; 25th March, first London performance of Bliss's "Morning Heroes." Mr. Boult conducted three of the concerts.

To celebrate the jubilee of the Albert Hall a concert of the three principal London orchestras massed together was given on Sunday, 29th March. Mr. Boult conducted Elgar's "Enigma" Variations, and Dr. Malcolm Sargent Tchaikowsky's "Pathetic" Symphony; Mr. Keith Falkner sang Stanford's "Songs of the Sea."

CHORAL WORKS.—On 31st January, at the Albert Hall, Dr. Malcolm Sargent conducted the Royal Choral Society and New Symphony Orchestra in Parry's "Blest Pair of Sirens," Holst's "Hymn of Jesus" and Vaughan-Williams's "A Sea Symphony." The Celestial Choir in "The Hymn of Jesus" was formed from members of the Choral Class. On 21st February, in Southwark Cathedral, special music was given, conducted by Mr. Edgar Cook, which included Vaughan-Williams's "Three Choral Hymns" and his "Benedicite," Holst's "Two Psalms" and Bach's Pianoforte Concerto in F minor, played by Mr. Thornton Lofthouse; among the soloists was Miss Joan Elwes. On 4th March the King's College Musical Society performed Stanford's *Sbanus O'Brien* in College Hall.

On 18th March the Royal Choral Society sang the B minor Mass under Dr. Sargent, Mr. Keith Falkner being the bass soloist and Mr. Thornton Lofthouse playing the continuo. The following Old Collegians also took part during the

past season of the Royal Choral Society:—Miss Elisabeth Aveling, Mr. Walter Glynn, Miss Olga Haley, and Miss Clara Serena.

On 22nd March the Bach Choir, conducted by Mr. Boulton, sang the "St. Matthew Passion" in its entirety; among the soloists were Mr. Keith Falkner, Mr. Lofthouse (continuo), Mr. Goldsbrough (organ), Miss Sylvia Spencer and Mr. Leon Goossens (oboes).

On 24th March the City of London Choral Union, conducted by Dr. Harold Darke, gave Vaughan-Williams's Cantata, "In Windsor Forest" (arranged from the opera *Sir John in Love*), at Bishopsgate Institute.

On 28th March, at Southwark Cathedral, Mr. Edgar Cook conducted the "St. John Passion," Mr. Leslie Holmes and Mr. Keith Falkner taking the parts of Jesus and Pilate respectively.

On 14th April, at Central Hall, the Westminster Choral Society's programme contained Parry's "Chivalry of the Sea" and Stanford's "Revenge"; on 14th April, at Queen's Hall, the National Provincial Bank Musical Society sang Vaughan-Williams's Cantata, "In Windsor Forest."

The College Choral Class took part in Holst's "Planets" and Debussy's Nocturne "Sirènes" in the Courtauld-Sargent Concerts.

#### CHAMBER MUSIC

At the Wednesday Evening Concerts, Wigmore Hall, on 21st January, Mr. Harold Samuel played piano solos; on 4th February a new sonata for violin and piano by Eugene Goossens was performed, Mr. Murdoch being the pianist; on 18th February the London String Players, conducted by Mr. Herbert Menges, with Mr. Harold Samuel, gave a Bach programme; on 4th March Brahms's clarinet and Dvorák's pianoforte quintets were played by the Isolde Menges' Quartet (Mr. Pierre Tas and Mr. Ivor James are Old Collegians), with Mr. Haydn Draper and Mr. Harold Samuel. Miss Kathleen Markwell accompanied the singers.

On 14th February, at Wigmore Hall, the Isolde Menges' Quartet made its first public appearance, and played quartets by Brahms, Haydn and Beethoven.

#### PIANO RECITALS

Mr. Howard-Jones gave three Brahms Recitals at the Wigmore Hall on the 6th, 13th and 20th February.

On 10th March, at the Wigmore Hall, a recital of works for Two Pianofortes was given by Miss Angelica Messarosh and Mr. Henry Bronkhorst. One of the items was "Rhythmic Dance," by Goossens.

Miss Belinda Heather played at the People's Palace on 8th February, at St. Mary's Church, Reading, on 21st April, and for the B.B.C. (London National) on 30th April.

VIOLA and PIANOFORTE RECITALS were given at the Wigmore Hall on the 29th January by Mr. Bernard Shore and Mr. Angus Morrison, and on 13th March by Miss Anne Wolfe and Miss Jean Hamilton; the programmes of both were the same, Sonatas by Bax, Hindemith and Brahms (E flat).

VIOLIN and PIANOFORTE RECITALS took place on 10th March at the Grottrian Hall, when Miss Maud Gold was the violinist, and on 21st April for the Guild of Singers and Players, when Mr. Cecil Bonvalet was the violinist.

VIOLONCELLO and PIANOFORTE RECITALS were given on 27th February, at Leighton House, by Mr. Maurice Hardy and Mr. Leonard Isaacs, when the programme included two Beethoven sonatas (Opus 5 and 69) and Kodály's unaccompanied violoncello sonata; and on 13th February by Miss Audrey Piggott and Miss Dorothea Aspinall, who played sonatas by Bach and Dohnányi. At her third Recital, at the Wigmore Hall on 24th February, Mme. Suggia was joined at the piano by Dr. Malcolm Sargent in sonatas by Rachmaninoff, Beethoven (in F) and Brahms (E minor).



A first performance of Three Pieces, by Herbert Howells, was given by Mr. Sheridan Russell at his violoncello recital at the Grottrian Hall on 17th March.

Miss Beatrice Harrison gave a violoncello recital at the Wigmore Hall on 23rd April, when she played sonatas by Bach and Kodaly; on 29th April she assisted at Barclays Bank Male Voice Choir Concert at the Albert Hall in aid of St. Bartholomew's Hospital. Miss Harrison has been touring in America, where she has played in twenty different States, and has since had to fulfil engagements at Amsterdam and The Hague.

**SONG RECITALS.**—On 3rd March, at the Grottrian Hall, Mr. Philip Warde gave a varied programme of old English, German and French songs; among the modern English were "King David," by Herbert Howells, and "By a bier-side" and "In the Highlands," by Armstrong Gibbs. He was accompanied by Mr. Cecil Belcher.

On 24th March Mr. Leslie Holmes was the vocalist at the concert given by the Guild of Singers and Players at the Conway Hall; on 29th April, at the Wigmore Hall, at the 'Tudor Singers' concert, Miss Marjory Harrison sang songs with harpsichord accompaniment.

**ORGAN.**—At the vocal recital given by Miss Maria Sandra, at the Queen's Hall on 21st February, she was assisted by Mr. Reginald Foort at the organ.

Miss Helen T. Young gave a series of organ recitals, which were broadcast on the National programme from All Saints, Margaret Street. One of the three recitals was devoted to organ works of Sir Hubert Parry.

#### MISCELLANEOUS

On 6th January, at Queen's Hall, Miss Joyce McGowan played Rachmaninoff's Pianoforte Concerto in C minor with the Stock Exchange Orchestra.

On 7th February Mr. Keith Falkner sang arias with brass obbligati by Schütz, Bach and Handel at one of Mr. Robert Mayer's orchestral concerts, conducted by Dr. Malcolm Sargent.

The following Old Collegians took part, 23rd to 27th February, in a music programme for The Work of Courage at All Hallows, Byward Street, E.C. 3; Messrs. Clive Carey, George Hancock, Victor Harding and Stuart Robertson.

On 21st April a concert of works by Robin Milford was given at Epsom, under the composer's direction. The programme included several cantatas and miniature concertos for piano and violin with small orchestra, and was performed by a company of amateurs.

On 26th and 27th April Mr. Constant Lambert conducted the orchestra for the Camargo Society at the Cambridge Theatre. The programme included the ballet *Mars and Venus*, for which Mr. Lambert had specially scored music by Scarlatti.

Mr. Graham Carritt gave an informal lecture-recital at the Forum Club on 25th January, on "Modern Spanish Music." He gave a similar lecture-recital to the American Women's Club on "Modern French Music" on 13th March, and a programme of German Lieder, with Miss Frances Allsom, to the Lyceum Club on 19th February. He also gave a lecture-recital on "Modern British Music," with Miss Rose Morse as singer, to the Sesame Club on 23rd February.

Mr. W. H. Shepley, A.R.C.M., a former oboe scholar who was at the College contemporarily with Mr. Goldie, judged the songs of British roller canaries at the Crystal Palace Cage Bird Show.

#### PROVINCIAL

On 6th January the Chichester Orchestral Society gave a concert, conducted by Mr. Norman Demuth. Among the items on the programme were: Thomas Dunhill's Symphony "White Peacocks," Holst's St. Paul's Suite for strings, and Bach's pianoforte Concerto in D minor, played by Mr. Cyril Smith.

On 4th March, in Baron's Hall, Arundel Castle, Mr. Norman Demuth conducted a choral and orchestral concert, given by the Arundel Choral Society, when

Mr. Cyril Smith was the pianist in César Franck's Symphonic Variations for piano and orchestra and in Dorothy Howell's Concerto in D minor.

The following Old Collegians took part in a series of concerts given between October 1930 and March 1931, at the Croydon Free Christian Church and Hall:—The Misses Joan Hordern, Margaret McArthur, Margaret Rees, Margot Stebbing, Audrey Piggott and Ethel Pearce (concertos by Bach, César Franck, Grieg, Mendelssohn and Schumann, with organ), and Mr. Emlyn Bebb. Works for two pianos were also played by Miss Irene Kohler and Miss Ethel Pearce.

Miss Audrey Piggott (violoncello) has also taken part in concerts at Torquay, 20th December, 1930, when she played Boellmann's Variations Symphoniques, and amongst her smaller pieces "Melodie," by Frank Bridge; in Basingstoke Town Hall, on 29th January, 1931; at Stowe School, on 1st March, when the programme consisted of pianoforte trios by Beethoven, Haydn and Grainger; and at Dartmouth on 26th March.

On 5th February, in the Art Gallery, Southport, a violoncello and pianoforte recital was given by Mr. Ethelwyn Fearnley and Miss Eileen Parker; sonatas by Bach in D minor, and Brahms in E minor were played.

On 21st March, at St. Peter's Hall, Bournemouth, Miss Hilda Rockstro gave a pianoforte recital.

On 18th February, at the Eastney Wesleyan Central Hall, a concert was given by the Tangmere Players and Singers. Miss Winifred Law played Chopin's Second Scherzo and in pianoforte trios, which included "Valse Russe" and "Hornpipe," by Frank Bridge. Miss Vera Way played oboe solos.

At the Brighton Festival, 16th to 20th February, Dr. Vaughan-Williams and Mr. Constant Lambert were among the visiting conductors; the latter's "Rio Grande" was performed.

On 8th March the Oxford Bach Choir, conducted by Dr. W. H. Harris, sang the "St. Matthew Passion" in its entirety; Sir Hugh Allen played the continuo, and Mr. Stuart Robertson sang the part of Jesus.

At the Torquay Musical Festival, 15th to 18th April, a new concerto for violin and orchestra, by Norman Demuth, was conducted by the composer; the Suite, "Minnehaha," by S. Coleridge-Taylor, and Two Songs without Words for small orchestra by Holst, were also given.

At the Petersfield Musical Festival, 20th to 23rd April, among the works performed were Parry's "Job" and Vaughan-Williams's "Benedicite." Among those taking part were Miss Joan Elwes, Mr. Clive Carey, Mr. Keith Falkner, Mr. Leon Goossens and Mr. Stuart Robertson. The conductor was Mr. Adrian Boulton, one of the adjudicators was Mr. Sumsion, and Mr. Arnold Goldsbrough and Mr. Leslie Heward acted as accompanists. Sir Hugh Allen sang bass in the chorus of "Job."

On 10th March, in the Guildhall, the Cambridge University Musical Society, Dr. Rootham conducting, gave a performance of Bach's B minor Mass.

At the Cambridgeshire Musical Festival (11th to 14th March), Dr. Rootham's setting of the choruses from "Achilles in Scyros" (a play for Girls' Schools by Robert Bridges) was sung for competition by the Girls' Club of Cambridge. Miss Jane Cazenove was an official accompanist at the Festival. Amongst the Choruses for competition were works by Parry, Stanford and Charles Wood.

On 12th March the Sheffield University Musical Society, conducted by Prof F. H. Sherer, gave a choral and orchestral concert, in which Parry's "The Glories of our Blood and State," George Butterworth's "The banks of green willow," and Gordon Jacob's piano concerto (first movement) were performed.



## OVERSEAS

On 23rd December, 1930, a concert of English music was given at the National Conservatoire of Music, Santiago, Chile. The programme included works by John Ireland, Gustav Holst, Howard Ferguson and Gordon Jacob.

At Munich, on 22nd January, Mr. Malcolm Davidson gave a vocal recital. His programme included songs by Handel, Wolf, Pfitzner, Pizetti, de Falla, and among modern English a song by Armstrong Gibbs, and two songs by himself. He gave similar recitals in Vienna (6th March) and Berlin (22nd March).

Mr. Graham Carritt gave a lecture-recital, with Miss Frances Allsom, to the Royal Dublin Society, Dublin, on 16th January. His subject was the "Progress of German Song," and the programme consisted of Schubert, Hugo Wolf and Richard Strauss. The lecturer accompanied the songs.

At the New South Wales Conservatorium, Sydney, Eight Orchestral Concerts were given during the academic year, the programmes including Holst's "The Planets" and Vaughan-Williams's "Norfolk Rhapsody."

As a tribute to the memory of Dame Nellie Melba, whose funeral took place on 26th February, the Melbourne Symphony Orchestra, under Mr. Fritz Hart, played the Unfinished Symphony at the Botanic Gardens on the following Sunday. Mr. Hart and Mr. Heinze were among the pall-bearers at the funeral.

Mr. William McKie, the new organist of Melbourne Town Hall, gave his first recital on the new Norman & Beard organ on 25th March, with a programme containing Mozart's F minor Fantasia, and works by Handel, Purcell, Franck and Reubke.

Mr. J. L. Mowinckel, who writes in this issue on the state of music in Russia, has conducted in Oslo and in Gefle. He has accepted the conductorship of the Gefleborgs Läns Orchesterforening in Sweden for the first quarter of next year. This is a State-supported Symphony Orchestra, giving some 60 or 70 concerts a year in Gefle and district.

## APPOINTMENTS

Dr. Marmaduke P. Conway, organist of Chichester Cathedral, has been appointed organist of Ely Cathedral, in succession to Mr. Hubert Middleton.

Mr. John Snowden has been appointed teacher of violoncello at Reading University.

Mr. James Denny has been appointed assistant music master at Harrow School.

Miss Agnes Graham has been appointed to teach violin classes in the Elementary Schools of Cambridge and at the new Village College at Sawston in connection with the Hertfordshire Rural Music School.

## MUSIC AT PUBLIC SCHOOLS

ETON COLLEGE: DR. H. G. LEY

Organ Recitals were given in College Chapel on 1st and 27th February, when items included were "Postlude" by H. G. Ley, and "Elegy" by Parry; on 8th March, by Sir Walford Davies in St. George's Chapel, Windsor, for members of Eton College. Selection from Bach's "St. Matthew Passion" were sung on 22nd March by the Musical Society and College Choir in Eton College Chapel.

On 14th February the City of Birmingham Orchestra, conducted by Mr. Leslie Heward, played in School Hall. The pianists were Mr. Victor Hely-Hutchinson and Dr. Ley. An informal concert took place on 22nd February, and on 28th March the Musical Society gave a concert, the programme including Coleridge-Taylor's "Hiawatha's Wedding Feast" and Stanford's part-songs "Heraclitus" and "Diaphenia."

## WESTMINSTER SCHOOL: MR. C. THORNTON LOFTHOUSE

On 9th March an informal concert took place, on 11th March the Harrow School Musical Society gave a concert, and on 30th March a concert was given by the Madrigal and Orchestral Societies. Among the items were Act II from Gluck's *Orpheus* and Suite for Strings on English Folk Airs, by Arnold Foster.

## THE COLLEGE, BISHOP'S STORTFORD: DR. A. F. BARNES

The Music Society has given three concerts during the term as follows:—31st January, The Westminster String Quartet; 21st February, Vocal Recital, by Mr. Roger Clayson; 17th March, Violin Recital, by Mr. Cecil Bonvalot. The school end-of-term concert took place on 30th March.

## TRENT COLLEGE (DERBYSHIRE): MR. F. BELLINGER

The most important event of the term was the School Concert, which took place on 21st February. Choir and orchestra combined in a concert version of Bizet's "*Carmen*," and the Orchestra played the Haydn Symphony in E flat (*Paukenwirbel*).

Parties of boys have been to recitals by Keith Falkner and the Griller String Quartet.

## CAMPBELL COLLEGE (BELFAST): MR. A. E. F. DICKINSON

In March an orchestra, drawn mainly from the Belfast Studio, gave a concert, which included the *Hebrides* and *Leonora* (No. 3) Overtures, the usual third Act selection from *Die Meistersinger*, the Franck Variations, and the *Danse Polovizienne* from *Prince Igor*, in which the school choir sang the chorus part. Selections from this concert were given on three preliminary occasions by the newly-formed orchestra, or on the gramophone, with a few gestures of explanation and analysis, illustrated by lantern slides of specimen pages from the full scores. Other concerts of the Easter Term have included a miscellaneous programme contributed by the choir, orchestra and soloists; a "junior" concert; and a recital by Mr. Stuart Wilson.

## BIRTHS

WILSON.—On 9th December, 1930, to Mr. and Mrs. Wilson (Kathleen McQuitty), a daughter—Mary Elizabeth.

BENBOW.—On 9th January, 1931, at 33 Heathfield Gardens, N.W. 11, to Janet (née Powell), wife of Edwin Benbow, a son—Colin Hamilton.

THOMPSON.—On 25th February, 1931, to Mr. and Mrs. Rupert Thompson (Florence de la Mare), a daughter.

HISCOCK.—On 29th March, at "Conway," Summerhill Road, Oxford, to Mr. and Mrs. W. G. Hiscock, a daughter.

MURDOCH.—On 16th April, 1931, at Barwell Court, Chessington, Surrey, to Antonia Dorothea, wife of William Murdoch, a daughter.

## MARRIAGES

WHITLOCK—KINGDON.—On 27th January, 1931, at Upnor, near Rochester, Kent, Percy Whitlock to Edna Kingdon.

JOPLING—ELWES.—On 24th February, 1931, at St. Ethelburga's, Bishopsgate, Lindsay Millais, son of the late J. M. Jopling and Mrs. Louise Jopling-Rowe, to Joan Izott, daughter of the late Chancellor E. L. Elwes and Mrs. Elwes. Sir Hugh Allen played the organ.

DICKSON—CALDWELL.—On 28th February, 1931, at St. Columba's, Pont Street, London, Hugh Dickson, only son of the late Mr. and Mrs. Hugh Dickson, of Belfast, to Irene Grace Caldwell, only daughter of the late Rev. Asbury Caldwell, and of Mrs. E. E. White, of Perth, Western Australia.



## DEATHS

SOUCHON.—On 23rd February, 1931, Madame Jules-Edouard Souchon (Florence Annie Macnaughton), at Gatille, near Montauban, after a long and painful illness.

STERNDALÉ-BENNETT.—On 20th March, 1931, suddenly, in London, Christine (née Bywater), wife of T. C. Sterndale-Bennett.

## OBITUARY

## ARTHUR HOWARD FRERE

In Mr. Frere, who died on 6th March after a few hours' illness, the College loses one of its most valued Honorary Officers, and his friends mourn the passing of a kindly and sympathetic personality. Mr. Frere had made a life study of the history and development of wind and brass instruments and adorned this seemingly unpromising subject with an enthusiasm that none could withstand who appealed to him for information. With a primitive Lebanon Shepherd's pipe in his hand, for example, he would sketch out for a student a complete survey of its ancestry and successors, until what looked like a pair of rough wooden sticks with holes in them seemed to come to life and transform themselves into long lost friends that had waited for recognition until this moment. The, as though to show that his hobby had not been reduced to the level of an obsession, he would turn instantly to stories of his other delights, telling of rubbers of Bridge at Arthur's Club, shooting parties in Norfolk and Scotland, difficult flute passages that had bothered him at Handel Society rehearsals, exciting experiences connected with the musical side of the Old Stagers' performances during the Canterbury Cricket week, and best of all, his life at Eton and Cambridge, where he was fortunate in having a host of interesting contemporaries, as they were in remembering him as one of them.

C.A.

## THE R.C.M. UNION

## ANNUAL "AT HOME"

The Annual "At Home" is fixed for Thursday, 25th June, at 8 p.m., at the Royal College of Music. For fuller particulars see the card sent to members.

## ANNUAL GENERAL MEETING

The Annual General Meeting was held on Thursday, 22nd January, at 4 p.m., when the chair was taken by the President. After the Minutes had been read by Dr. Shinn, the Report and Balance Sheet were presented to the Meeting by the President, Dr. Daymond made a Report on the Loan Fund, and the Hon. Officers were re-elected *en bloc* for the ensuing year. Four vacancies in the "Past Pupils and Others" Division of the General Committee were filled (a) by the re-election of Miss Norah Dawnay and Mr. George A. Macmillan, and (b) by the election of Miss Winifred Bowden Smith and Mr. Toppliss Green. Five vacancies had occurred in the "Present Pupils" Division of the Committee. Miss Madge Dugarde, Miss Audrey Girling, Mr. Muir Mathieson and Miss Mary Priestman were elected to fill four, and the fifth place—Miss Mary Noble's—was kept open while it was uncertain whether she would be returning to College or not.

Tea followed the meeting, and later in the afternoon Sir Barry Jackson honoured the Union by giving a "Talk" on "The Birmingham Repertory Theatre and its adventures in Music."

At the meeting of the General Committee, held on 23rd March, Miss May McArthur was elected to fill the vacancy caused by Miss Mary Noble having ceased to be a present pupil of the College.

#### MEMBER'S PARTY

Miss Edith Wolrige Gordon, Assistant Hon. Secretary, generously entertained about fifty members on 12th February, at 8-30, at a party which she gave to the Union in the Women's Service Hall, Tufton Street, S.W. 1. Her hospitality made the evening perfectly delightful. Everything had been provided for the pleasure of her guests. The flowers were as charming to see as the refreshments were delicious to eat! The Hall turned out to be ideal for Chamber music, and the lighting, soft and clear, diffused a sense of artistic restfulness. Subjoined is the programme:—

1. STRING QUARTET in F major, Op. 77, No. 2 .. .. . *Mozart*  
Allegro moderato. Menuetto. Andante. Finale—Vivace assai.

THE SEYMOUR WHINYATES QUARTET

SEYMOUR WHINYATES, DOROTHY EVERITT, VERONICA GOTCH, HELEN JUST

2. "ZIGRUNKELIEDER," Op. 103 (for Vocal Quartet and Piano) .. .. . *Brahms*  
JANE VOWLES, JANET GALE, HOWARD HEMMING, GEORGE HANCOCK

3. PIECES for String Quartet .. .. .  
a. Alla Spagnuola .. } .. .. *Glazounov*  
b. Orientale .. }

THE SEYMOUR WHINYATES QUARTET

MARION M. SCOTT, *Hon. Secretary.*

#### ANNUAL DINNER

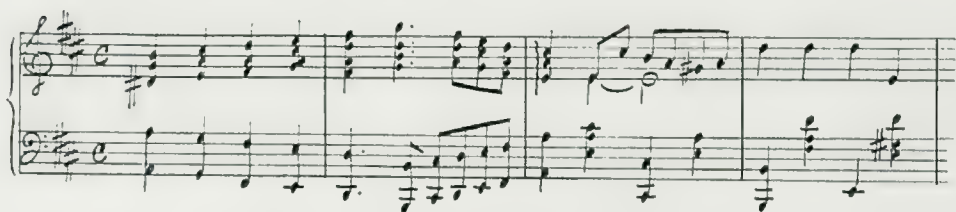
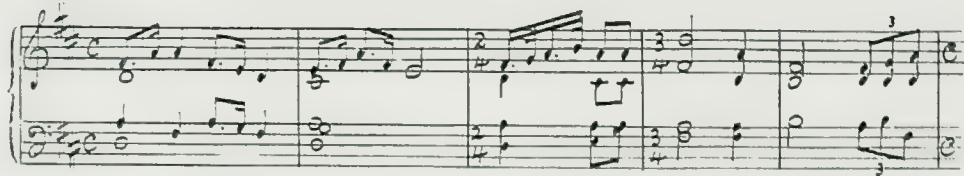
The success of the second dinner, held by permission of the Council and the Director in the Concert Hall on the evening of Saturday, 21st February, must justify the epithet "Annual" in the heading of this section of Union news. One hundred and ninety-eight people sat down to dinner, with the Director in the chair, supported by many distinguished guests. After the toasts of the King, the Queen and the President of the College had been drunk, the remaining toasts on the list, the Union and the Visitors, were honoured more informally in speeches by Mr. H. C. Colles, Lady Olga Montagu and Major Hoby. Between dinner and the opera which graced the occasion Mr. Aveling assumed the office of master of the ceremonies, and introduced us to a new composer and a new work. The new composer, whose Polonaise in D major for pianoforte was played by Miss Dorothea Aspinall, turned out to be a certain Richard Wagner. The new work, also for pianoforte, was played by the composer himself, who has kindly allowed us in generous disregard of all copyrights to reproduce it as a supplement to this number of the MAGAZINE. It gave rise to a good deal of speculation and excited discussion. The Union is indebted to Mr. Laurence Hudson for an account of the succeeding (in both senses) opera in the theatre downstairs, and to our Music Critic for the following note on the music:—

Mr. Jacob has given the fanciful title "Mixed Grill" to his latest *opus* for pianoforte in allusion to the form of the work. The old English term "Phantasy" has been used by several contemporary composers in place of the uglier term "Portmanteau" to signify three movements in one, or more concisely three-in-one-form. Mr. Jacob has, however, extended the use of the form, and has compressed four movements into one short structure. Within that form he has packed his admirably varied thematic material so tastefully as to justify the metaphor of his

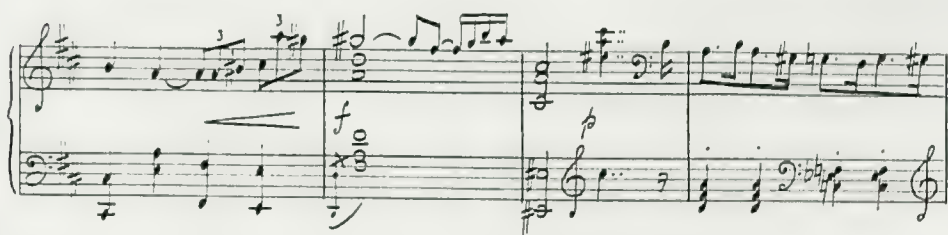
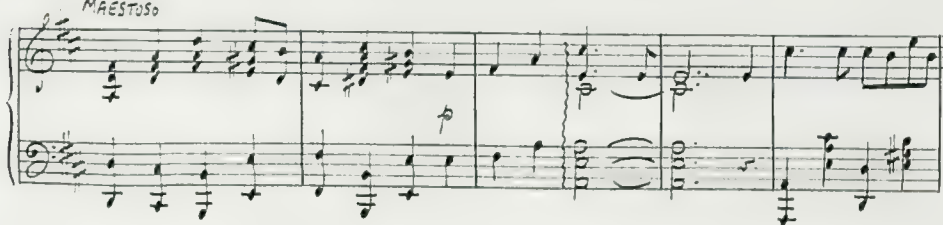


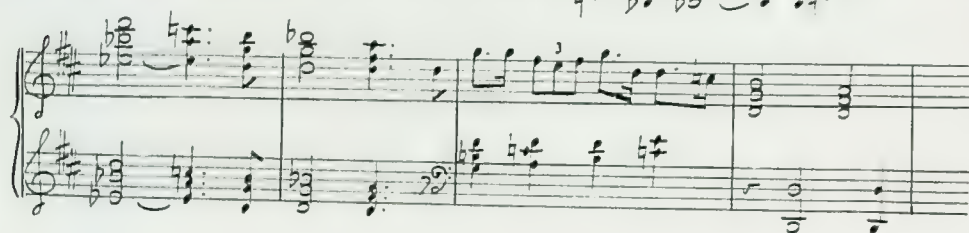
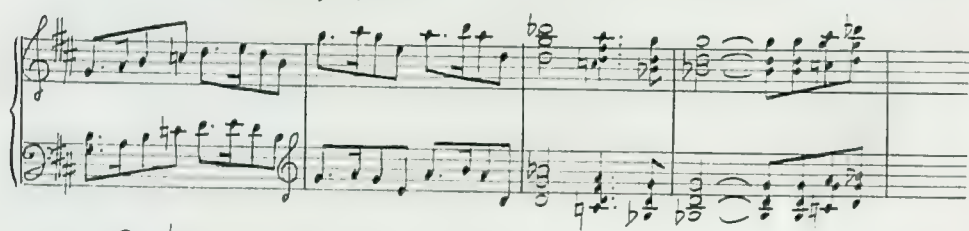
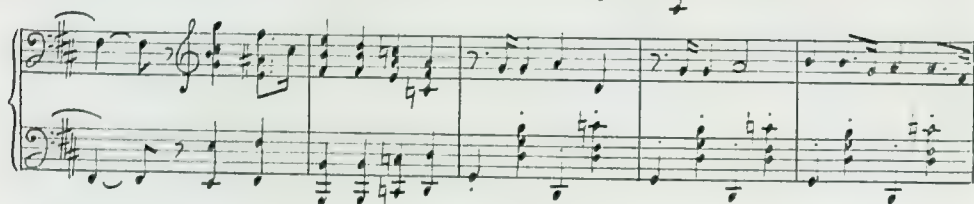
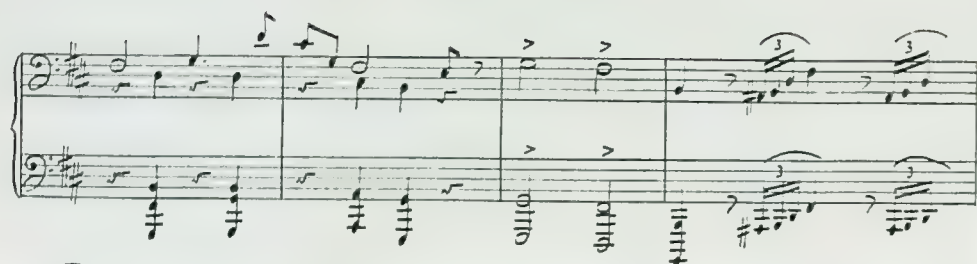
# MIXED GRILL

LENTO



MAESTOSO

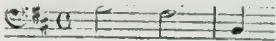


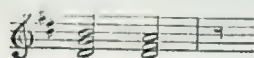




title. The spirit of this crisp, not to say abrupt, incisive music is essentially modern, entirely free from the old romantic expansiveness, though the actual themes are firmly based on classical tonality. The critical hearer may occasionally detect passing phrases that are reminiscent of music he has heard before (how could it be otherwise in writing so frankly diatonic, nay tuneful?)—the originality lies in the treatment. A mood is established by the concise statement of a theme, development is eliminated and the mood is subtly changed as new material is introduced.

Thus after an introduction of swaying chords the first subject of a broad and dignified character, suggestive maybe of the return of a victorious army or of a pilgrim band or even of a mediæval guild—each listener is free in music so absolute as this to interpret its vivid imagery in his own way—is immediately stated, to be succeeded quickly by a more erotic second subject, which soon merges into what in the older masters would be the slow movement. A scherzo of a rustic character follows with a fairy-like trio. The finale, a rondo, exhibits perhaps best of all the composer's mastery of form. A short main theme of

decisive character is enunciated:— which is immediately developed in a higher octave. After a sprightly episode it is restated in its new and expanded form in a passage of romantic chords. At its next appearance the emotional tension is increased by a dramatic aposiopesis:—



In a brilliant coda the theme is inverted in a passage of bustling semi-quavers, which are almost at once swept aside by a magnificent restatement of the main subject in simultaneous augmentation (it has grown from three to four notes) and diminution (the interval has been contracted since the exposition, and now

finally appears as a third instead of a fifth) 

### "PLAIN JANE"

When the dinner was over, and its attendant exhilarations, we wandered downstairs to the Opera Theatre to assist at another meal. The scene of this cheerful comedy is laid in the breakfast room of the Surbitons. It seemed odd to come to bacon and eggs and kippers and coffee at that time of the day, but luckily the smell of bacon did not arise. That would have been too realistic for some of us. As a matter of fact we did not know what we might not be in for. The name of Mr. A. P. Herbert on the programme, and still more his presence, were exciting enough. And the orchestral Overture, with a rather prominent bass drum part to it, added zest to our growing expectations. Perhaps the "drummer" (as I once heard a drummer amusingly miscalled) knew the famous definition of the function of the ancient Overture, to be "like the beating of a big drum to a child."

Well, "Plain Jane" won our hearts. We witnessed her struggle to keep her man. We also learned what it is that sends her father so grumpy to the City of a morning. Thank heavens! that before he left the house that day, when Jane thought all was lost, there appeared a strangely early evening paper, from which he discovered that his money (in Zinc) was safe and that he was still rich.

"O Joy! Mistaken! Daughter cease to blubber!

Zinc is not falling after all, but Rubber!"

Which makes all the difference, and everything in the end "quite ——— all ——— right."

Of course the author was called for, and induced to make a speech (in which he thanked everybody for being so excellent). That is our way of showing gratitude to him for his ever lively writings. Everyone was in gay interpretative mood, both on and off the stage, and earned great applause by their various displays of brilliance, musical and dramatic. There were many things we were grateful for, and surely nobody's fancy could have failed to be touched by the relationship established here between the daughter of the Director and the daughter of the Registrar!

Here is the cast:—

L.H.

"PLAIN JANE"

Or "THE WEDDING BREAKFAST"

A Comic Opera in One Act

Words by A. P. HERBERT. Music by RICHARD AUSTIN

Orchestrated by G. Weldon

Characters:

George Surbiton	...	...	...	...	...	...	JOHN GIBSON
Winnie (his wife)	...	...	...	...	...	...	BARBARA ALLEN
Jane (their daughter)	...	...	...	...	...	...	ELISABETH AVELING
The Rev. Frederick Tate	...	...	...	...	...	...	THOMAS DANCE
Maids	...	...	...	...	...	...	BETTY JACKSON KATHLEEN TOBY

Scene: The Dining-room of the Surbitons

Conductor and Producer: George Weldon

Choreography by Elisabeth Aveling

## COLLEGE NOTES AND NEWS

### PARRY ROOM

THE whole 26 volumes of the new edition of the works of Brahms have now been acquired by the Parry Room Fund, and are in place in the lowest compartment of the bookcase that stands by itself near the North Windows, P. VII. Readers may borrow the volumes for reference but, like the rest of the books in the Parry Room, they may only be used in that room.

The following books have also been bought this term, and are now on the shelves:—*Early Keyboard Instruments*, Philip James; *John Christian Bach*, C. Sanford Terry; *The Testament of Beauty*, Robert Bridges; *The Organ Works of Bach*, Harvey Grace.

...

THE notice that appeared in last term's MAGAZINE under "Parry Room" may have conveyed a wrong impression. The Orchestral Scores referred to were not a part of the Parry Collection but of the College Reference Library. This Reference Library can be consulted by means of the Reading Room appointments provided by the Fund, but is quite separate from the Parry Collection of Books and Music.

The Reference Library contains MSS.—including illuminated books from the 16th Century, autographs of Bach, Beethoven, Schubert and others, and part-books of early vocal music. It also contains printed books and music from 1499 to the present day.

A notable addition to the recent text-books section was made about three years ago when Mr. Bertie Walker left us his collection in his will. He was a keen amateur musician, who played the 'cello among other instruments. His books represent the selection of a good musician from the books on music in English published between 1890 and 1910. It consists of about 150 volumes.



## S.C.U.

THE monthly meetings of the L.I.F.C.U. continue to be appreciated. Last term Dr. Lumsden and Mrs. Bernard Hennell were the principal speakers by request. Those present for the first time expressed their appreciation of the talks and their intention of attending meetings in the future.

A special address for men was given by Mr. Brian Hessian, B.A., Christ's College, Cambridge, towards the end of the term.

Meetings will be held as usual during the current term.

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## SPORT

THE first season of Ladies' Hockey matches was concluded last term, the College team coming through the season with the honours, of matches won and lost, about evenly divided. Certainly an encouraging start. The College is particularly fortunate in having a South African International in the side.

This term, as far as sport is concerned, is essentially a "Tennis" term with the annual tournaments in the offing. A new feature will be a Lawn Tennis match against St. Christopher's College, to be played at Blackheath on 3rd June. Trial games have been taking place, and the "Selection Committee" is, at the time of writing, closely studying form prior to selecting the first team to represent the College.

We have already received another challenge, and hope to be able to challenge a "six" on our own court when the surface has been reconditioned.

We can now safely claim that sporting events play an important part in the social life of the College. We wish success to our team on 3rd June, and good luck to *everybody* in the College Derby "Sweep"!

R.N.

## EXTREMES MEET

A MAN must have lived a drab and sunless life if he cannot hark back to just a few red-letter days, standing out like high-lights in the corridors of memory. And they are not the days of which, as they glided past, we realised the significance, not festivals awaited with impatience and zest, but for the most part were still and quiet occasions, lived through with a soul tranquil and unconscious of import.

Such a day, to two of the staff of the Royal College, was Sunday, 24th May. They had been bidden to the home of a lady in the comely Oxford country, and up to a certain moment the visit had been just what such a visit can be in the perfect home of a perfect hostess. And then, at half-past one, came an electrifying announcement from the butler—"Professor Einstein."

We are told that men of all professions, in their moments of introspection, suffer from an "inferiority-complex," and find themselves speculating whether they have not given their lives to building castles of sand; and probably musicians are as prone to this form of depression as the rest of the world. Consequently it has brought comfort and pride to not a few of us to learn that Einstein, the undisputed king in the world of Mind, has only two passions—his

own work and the Art of Music. Which of us would not thrill if, gathered together in a company of friends, we could suddenly hear the announcement "Mr. Shakespeare"? Or what would we not give if we could be transported back to that evening when Frederick the Great turned to his Court and said, "Gentlemen, here's old Bach"? And here in the flesh was a giant of like stature, quietly and simply making friends with us small-fry, guilelessly innocent of the fact that our hearts were in our mouths.

For the glory of the Royal College it would have been good to be able to say that her representatives sat the one at his right hand and the other at his left: but they were less ambitious than the sons of Zebedee. Yet it fell out that one of them—the less worthy—was his neighbour at the meal, and discovered in the great man—as one always does discover in the really great—an ingenuousness that was disarming. Everything interested him: the colleges of Oxford, the country-side, the position of sport in England, the value of tradition in life and of Art in firing the imagination. It was easy (speaking, of course, relatively) to keep one's end up.

Lunch over, the small party—one might almost say "congregation"—settled down to an afternoon in the music-room. Einstein opened the programme by playing a sonata of Mozart's, and later on played second violin in the Dvorák Pianoforte Quintet. His violin playing is exactly what one hoped it would be: entirely adequate, the music perfectly understood and beautifully phrased, and over everything the hallmark of the musician with the humility not to attempt more than he can do. It may gratify an inquisitive public to learn that, however bewildering the theories Einstein may hold with regard to Time, they were not allowed to impair his skill as an ensemble-player.

"Horas non numero nisi serenas" say the old sundials; and to one dull life, at least, there has been added a day for ever memorable and serene.

P.C.B.

## A SUBSTITUTE FOR MUSIC

A CERTAIN king loathed music so much that, whenever he heard it for any length of time, he became desperately ill. Unfortunately, the country over which he ruled was inordinately musical, and any attempts on his part to suppress music met with active opposition. The destruction by bomb of a municipal concert hall (containing at most only seventy men at an orchestral rehearsal) nearly caused a revolution; his orders that any street musician be tortured to death had caused the resignation of several of his most trusted court officials. The king was powerless.

One day, however, there was brought before him for trial a freckle-faced youth, who had the reputation of being the wildest, cleverest rogue in the country. He was not yet twenty, but there was hardly a rich man in the capital whom he had not defrauded in some way. Something about his thin, crafty face and his clever replies to his questions, took the king's fancy.

"I will pardon you and make you a rich man if you can suggest an adequate substitute for music in this country," he said to the youth.

"You must allow me a day to think this out," was the reply.

The king, who had expected the youth to admit his inability to cope with such a problem, was pleased. He sent him back to his gaol with orders that he was to be well fed and given a blanket.

The following day the youth was brought before the king and, having bowed (not humbly but with the courtesy of a man to his equal), spoke:—

"In a country like this, O king, and, I should say, in any country in the world, it is impossible to find any one substitute for music, because it fulfils many different purposes and holds a fresh meaning for every man. Therefore one substitute, while satisfying one man, would leave another in want. I suppose you intend to eradicate all music from the country, if possible?"

"I do," replied the king.

"Let us then take its first use," said the youth. "In the cinema it accompanies the entertainment, in the theatre it is used to fill up gaps. You could remove it from the theatre entirely and it would never be missed; nobody listens to it, its sole function is to give officious busybodies the opportunities of sssh-ing their neighbours in order that they may finish their own whispered conversation.

"In the cinema, however, where the mind is given little intelligent occupation, the music gains some attention. But I feel, O king, that, were all the films of a high standard, the lack of music would not be felt. In low-class cinemas, where patrons only appreciate a rather ridiculous type of entertainment, I suggest packets of sweets be distributed free. It is impossible to use all senses at once, and a lump of toffee in the mouth would use up any surplus attention from that expended on the film."

"And what about the opera?" said the king, making notes on a tablet.

"I cannot see," replied the youth, "that opera is of any value at all. While I admit that the music adds value to the words, it is only because the words are not of first-rate quality. A well-turned phrase gains nothing by the groaning of a 'cello; a perfect sonnet needs no piano accompaniment. I defy anyone to write an opera to the words of that English dramatist, Shakespeare, that would add



anything to them in dramatic value or beauty. (All musicians appear to think they have a right to put their music to anyone's words; it would be interesting to see how your Master-musician would take it if I was to write some play to one of his symphonies.) But to return: In opera the plots are ridiculous, the words are poor and the singers are unpleasant to look at. For plots we have the theatre; for words we have poetry; for beautiful people we have pictures and statues. Why do we need an opera?

"The orchestral concerts are the next problem. These are attended by various types of people.

"I have seen people sleeping there; they could be equally comfortable slumbering at home.

"I have seen students there; were it abolished they need study it no more.

"I have seen people following the music with scores; it was the chase they were enjoying and the satisfaction of being able to keep their place. I believe you could have a screen, with coloured moving patterns to correspond with a booklet, that they might follow with equal enjoyment.

"I have seen people there who have come to see some celebrity, not to hear them, mark you! I suggest the celebrity be paid to stand (in suitable weather) for half an hour or so in the market square. This would satisfy those people."

"What about those people that go solely to listen to the music?" said the king.

"I will answer that question at the end," replied the youth, continuing: "Music in the cafés and restaurants, I believe, is there to encourage people to talk and to drown the noises of unseemly eating. Running water would perform this task admirably, and could doubtless be utilised later by the management for washing-up.

"I am a little doubtful as to what we could use in the dance halls."

"Oh, I do not object to jazz bands," replied the king. "I scarcely call them music. They do not inflict on me that singular shudder up the spine that music gives me. Indeed, I am rather fond of the drums."

"Street musicians," continued the youth, "are doubtless the best-paid of the profession.

"But I believe that a pavement artist's career is not hard to enter upon and the remuneration is as high. The men who are thrown out of work by the abolition of the orchestras can become hairdressers or cardsharps or do any work that requires artistic use of dexterous fingers.

"Conductors could enter your army; some of them would make excellent sergeants."

"I think you have forgotten my ballet," said the king, a trifle plaintively.

"Not at all," rejoined the youth. "The dancers do not listen to the music at all save for the rhythm. You can have one of your favourite drums to give this. I think I have dealt satisfactorily with all your problems now."

"Wait a bit! What about those people who aren't willing for substitutes, those people who really love music?" asked the king.

"Make it compulsory for all lovers of music to attend the palace at a certain date," said the youth.

"And then?"

"You can try out your new lethal chamber," replied the youth sweetly. "After all, it was built for criminals and lunatics."

MARGUERITE SLOANE.

## REVIEWS

### THREE TEXT BOOKS

"Preparatory Exercises in Score Reading," by R. O. MORRIS and HOWARD FERGUSON. Oxford University Press. 7/6.

"Rudiments of Music for Junior Classes," by C. H. KITSON. Oxford University Press. 2/6.

"Beethoven: Pianoforte Sonatas," Vol. I. Edited by TOVRY & CRAXTON. Associated Board of R.A.M. and R.C.M. 7/6.

One of the chief difficulties in playing from chamber music or orchestral scores lies in the fact that it is often difficult to get the music under the fingers and at the same time to avoid omitting essentials. It is only after the actual reading of scores away from the pianoforte has become easy and fluent that sufficient mental energy is left over to enable a pianoforte transcription to be improvised at the keyboard.

A book of score-reading exercises in which all the notes are guaranteed to be playable as they stand is therefore invaluable, as the beginner's mind is not then distracted by problems of spacing while attempting to cope with unfamiliar clefs and transpositions. Such a book has been prepared by Messrs. R. O. Morris and Howard Ferguson, under the title "Preparatory Exercises in Score Reading." It contains a brief but stimulating introduction by Mr. Morris, and 126 exercises carefully graded, starting with two-part examples in which one or both parts are written in the C-clefs (soprano, alto or tenor). Later on, transpositions of the kind to be met with in orchestral scores are introduced, combined with the C-clefs.

The student who works conscientiously through the book on the lines laid down by Mr. Morris in his introduction will be prepared for any difficulties of actual reading which he is likely to meet with in his study of scores. The rest is a matter of pianoforte technique and keyboard sense, and as for the reading of mere pianoforte music, that should seem child's-play after a course of these exercises.

Another useful little text-book recently issued is Prof. Kitson's "Rudiments of Music for Junior Classes" (Oxford University Press, 2/6). As the author states in his preface, "There is nothing new to be said about the Rudiments of Music, just as there is nothing new to be said about Algebra" (though we might add that one never knows what Einstein has up his sleeve!). But there are always new ways of presenting old facts, and Prof. Kitson's orderly and systematic

mind has brought itself to bear on the raw materials of music—pitch, rhythm, notation, etc.—with the same success with which it has been applied to the higher branches of musical theory in his other numerous text-books. The days are past, thanks be, when writers of such books considered a pompous and pedantic literary style necessary in order to exhibit their scholarship and erudition. Conciseness and lucidity are now rightly prized above all else, and these qualities are always present in Prof. Kitson's writings, combined with an utter absence of pose or pedantry.

The same may be said of Prof. Tovey's Annotations to the Associated Board Edition of Beethoven's Pianoforte Sonatas, the first volume of which has just come out. Prof. Tovey's inexhaustible memory and encyclopædic knowledge of music have long since passed into legend. At the same time his qualities as an interpretative artist of the front rank are universally acknowledged. Teachers and pupils owe a debt of gratitude to the Associated Board for placing at their disposal the considered opinions of this remarkable mind as to the proper performance of Beethoven's Sonatas. One small point, by the way, shows the sort of thing that every schoolgirl is now expected to know since the advent of "Musical Appreciation." Referring to a left-hand passage in the C major Sonata, Op. 2, No. 3, Prof. Tovey says that it should have a "fine contrabass growl." It really does speak volumes for the spread of musical education that such an expression can be used in an edition primarily intended for very young people, with every chance of its being understood and applied. The phrasing, fingering, etc., are the work of Mr. Harold Craxton, and the edition is a fine example of care and scholarship united with freedom from affectation and from the curse of "individual readings."

GORDON JACOB.

"DEBORAH LEE," by Mirabel Cobbold. Heath Cranton, 7/6.

A good many novelists venture into the world of music—and not all come out of it unscathed—but it is rarer for a musician to launch out upon a novel. Those who were at College with Miss Mirabel Cobbold remember her as a vital and versatile person with a list of second studies running nearly into double figures. Her novel, "Deborah Lee," shows a similar vitality and versatility. Its main subject is the laying of a demon. The supernatural is difficult to handle, and Miss Cobbold's mixture of neo-medieval magic with the more respectable psychological phenomena of dreams and intuition amounting to second sight, over an underlying conception of an electro-ethical pool of energy, is sufficiently vague not to be self-contradictory but not coherent enough to be wholly convincing. She balances this fantasia on the occult, however, with Crime in its higher ramifications, a spot of sex, and three really well-drawn characters. The last, of course, is the real measure of Miss Cobbold's achievement—though the plot is also quite good enough to hold one's interest through the rather elusive writing. Her pure young girl, her Pan-like Julian, and her strong silent Big Business man are sharply drawn figures who stand out clearly against a background tinted with the local colours of Greece.

F.H.

#### BOOKS AND MUSIC RECEIVED

MUSIC AND LITURGY: A quarterly periodical, issued officially by the Society of St. Gregory which exists to promote the study and practice of Plainsong.

CATALOGUES OF MUSIC BY BRITISH COMPOSERS, compiled by Mrs. Louise Dyer for the musicians of Australia (but equally useful to musicians at home) and published by the Oxford University Press at 1/- each.

No. 1. Gustav Holst: Catalogue complete to March, 1931.

No. 2. Sir Edward Elgar: Catalogue complete to March, 1931.



"Sir Hugh Galliard," "De la Mare's Pavane," and "My Lord Sandwich's Dream," from LAMBERT'S CLAVICHORD, by Herbert Howells, arranged by the composer for violoncello and piano. What the music loses by being transferred from the delicate and evocative clavichord to the blunt pianoforte is the violoncello's gain. (Oxford University Press. 2/- each).

"A Widow Bird sate mourning." Song by Edmund Duncan Rubbra. (Oxford University Press.)

"Three Lyric Pieces" for piano, by Frederick A. Ogilvy. (Joseph Williams, Ltd. 2/-.)

## OPERA AND DRAMA

IN College there has been a term's respite in operatic production. Academic life has been "purely musical" or "purely dramatic," and of the pure dramatic some account will be found below. But two operatic events which concern Collegians have taken place in the world outside. One is the production of Mr. Dunhill's *Tantivy Towers* at Hammersmith in January (by now it is 150 performances old and still going strong), and the other is *The Fairy Queen*, produced at Cambridge in February by Dr. Rootham's "Syndicate."

*Tantivy Towers* is a phenomenon (*i.e.*, something of conspicuous appearance). Is it also a portent? There have, of course, been light operas in England that have earned the epithet "successful," few though they are. Purcell's *Fairy Queen* stands early in the list; we think of *The Beggar's Opera*, and the Savoy Operas and Edward German. Everyone of them has depended on spoken dialogue. So much so that the generalisation has now hardened into a sort of scientific law: the English genius (such as it is) for stage music is for operette and not for opera. Now comes Mr. Dunhill, and does what no professor should do—breaks a rule. Except for Ann's single exclamation "Brute" when Hugh shoots the fox, there is not a spoken word in the whole of *Tantivy Towers*. And this is the real triumph of Mr. Dunhill's achievement. Those who revel in Gilbert and Sullivan admit that the change from the speaking to the singing voice necessarily entails a jolt, but for them the comic element provides such a comfortable shock-absorber that they do not notice the bumps in the course of the operas. There are others for whom it is an almost fatal objection. They are the enthusiasts for German and Italian opera. The Italians invented *recitativo secco*; Wagner taught people how to do without it by the substitution of a fluctuating texture; Strauss tried to apply the new method to light comedy. But even in the adorable *Rosenkavalier* there are no tunes for the characters to sing, all the music is in the orchestra. For Wagner (even in the never-to-be-too-much-loved *Meistersinger*) a new style of singing had to be invented and no one can call the comedy very light. Puccini came nearest to solving the problem of combining witty

dialogue, vocal melody and continuous texture in the delicious *Gianni Schicchi*. But Englishmen require of first-class comedy an element of satire which is not present in the Italian extravaganza. We should have less use for Bernard Shaw if he did not castigate us, and Gilbert, if he went too far for some modern tastes, would have left us colder if the laughs he raised were not against the laughers. Mr. A. P. Herbert in the brilliant book of *Tantivy* (can one want a better constructed opera book?) pokes fun at us all (at us musicians only one degree less pointedly than at the fox-hunters, who are usually taken as our antithesis). I will not claim for Mr. Dunhill that he has combined all the virtues of Wagner (from whom he makes an amusingly apt quotation), of Strauss (though the score of *Tantivy* contains at least two excellent waltzes) and of Puccini (though Hugh's mock-sentimental song "I think of you" and his real sentimental song "Wear your white, my love, to-night" bamboozle one as shamelessly as do the Italian's broad seductive melodies), but I do say that Mr. Dunhill has managed to hold in stable solution elements that few composers, and certainly no English composer, have ever succeeded in combining harmoniously before. Most people, I think, find the first act less light (and the lightness of the music is its chief merit) than the succeeding acts, and I certainly wish, more ardently than I have ever wished for such a thing before, for a line of syncopation in the scene of the Chelsea studio, where I feel it is necessary both for local colour and to give verisimilitude. There are many more points of detail (e.g. 'Cellists may please note that there is a solo, an attractive gavotte, which can be lifted bodily from Act II) which might be profitably discussed. They can all be found in the vocal score published by Cramer at 7/6.

I have left too little room in which to speak of the Cambridge production of *The Fairy Queen*. Mr. Dennis Arundel, who was singing in *Tantivy Towers* all the time he was producing *The Fairy Queen*, had to do at Cambridge precisely the opposite thing to what was being done at Hammersmith: to make the production more like a revue than an opera. *The Fairy Queen* is a free fantasia with many episodes on the theme of the "Midsummer Night's Dream." The episodes are not variations but new material—masques loosely attached to the main dramatic thread by Purcell's music. Mr. Arundel's production aimed at holding the riotous prodigality of this masque-revue-opera together, but in the last resort it is the music which is at once the core of the work and the justification of the irrelevant dances of the Four Seasons, and the monkeys, and the rest of them. Dr. Rootham's large company, trained by him, thoroughly knew their notes and their steps, sang Purcell's declamation in a natural way, and brought that gusto peculiar to Universities to a production at once scholarly and entertaining. There were Collegians among them: Miss Meriel St.

Clair Green showed prodigies of versatility in changing from counter-tenor to high soprano with a mere change of costume. Mr. Bernhard Ord played the harpsichord with the baroque decoration appropriate to Purcell. Miss Ruth King impersonated "Night," and Miss Agnes Graham was in the chorus. Dr. Rootham, of course, conducted.

F.H.

P.S.—I see that I have left no room at all to repair a grave omission in my account of *Tantivy Towers*. What is an opera without a tenor or soubrette to give it life? "Hugh you are *too* marvellous," as Jenny would say to Mr. Trefor Jones, to be able to convince a party of Philistines that the human voice is better than a gramophone record of it. And as for Jenny, is she quite hard enough for a Chelsea bachelor girl? Miss Olive Evers makes her a very attractive young thing.

#### DRAMA

Last Term the operatic class retired temporarily out of sight of the public eye. Its members, however, and, incidentally, representatives of almost every "study" in the College, banded together to make two notable productions of Drama. These were both in charge of Mr. Cairns James, and showed his influence in their energy and attention to detail.

The plays chosen were "Trelawny of the Wells" by Pinero, and "Pygmalion and Galatea" by W. S. Gilbert. Both these plays gave Mrs. Gotch an opportunity of producing some charming costumes. They were both familiar to audiences about 25 or more years ago, but to some of us it comes as a surprise to find that Gilbert did *anything* except in collaboration with Sullivan.

"Pygmalion and Galatea" follows the classical story of the statue coming to life, the sculptor's jealous wife and other complications. Undoubtedly Phyllis Godden made an excellent "animated statue," and amused us with her quiet ingenuousness. Alan Gordon Brown, as the Sculptor, might perhaps have shown more energy, while Chrysos and Daphne should certainly have shown less.

"Trelawny of the Wells" is an uproarious piece centring round the old Sadler's Wells. It is very interesting to see this play now that the new Sadler's Wells has been open since Twelfth-night of this year. "Trelawny" had two quite different interpretations, each interesting in its special way: one Elisabeth Aveling, the other Betty Jackson. James Verity played "Tom Wrench," George Hancock and Mabel Lovering "James and Violet Telfer." These last two brought a tinge of sadness into the scene as they showed what old and worn-out actors might come to in those precarious days.





QUARTET for Strings, in D minor, Op. posth. .. .. . Schubert  
 RALPH E. SANDERS, A.R.C.M. (Associated Board Exhibitioner),  
 BERESFORD VERITY (Associated Board Exhibitioner),  
 BERYL BLUNT, A.R.C.M., BERNARD RICHARDS (Scholar).

Accompanists—

JOAN M. GILBERT, A.R.C.M., GEOFFREY CORBETT, A.R.C.M. (Julian Clifford Scholar).

**WEDNESDAY, 11th FEBRUARY (Chamber)**

ORGAN SOLO .. .. Chorale No. 2, in B minor .. .. . César Franck  
 BRIAN P. WILSON.

SONGS .. .. .  
 a. Gavotte .. .. . H. Howells  
 b. The Linnet } .. .. . C. Armstrong Gibbs  
 c. Silver }  
 d. Come, O come, my life's delight .. .. . H. Harty  
 ELIZABETH BECHERVAISE.

SONATA for Pianoforte and Violin, in D minor, No. 1 .. .. . John Ireland  
 NANCY E. REED, A.R.C.M. (Associated Board Exhibitioner),  
 E. DORRIS WOODLAND, A.R.C.M. (Associated Board Exhibitioner).

DUET for Two Pianofortes .. From "Silhouettes" .. .. . Arensky  
 PAMELA NORRIS (Scholar), JEAN NORRIS.

SONGS .. .. .  
 a. In the silent night .. .. . S. Rachmaninov  
 b. Fill me, boy, as deep a draught .. .. . Parry  
 WILLIAM PARSONS (Scholar).

PHANTASY TRIO, in C minor .. .. . F. Bridge  
 HELEN BAINTON (Ashton Jonson Exhibitioner), GERALD EMMS (Norfolk and Norwich Scholar),  
 J. ATHOL PAGE (Norfolk and Norwich Scholar).

Accompanists—

IANTHE DALWAY-TURNBULL, A.R.C.M. (Carlotta Rowe Scholar),  
 GEOFFREY CORBETT (Julian Clifford Scholar).

**FRIDAY, 13th FEBRUARY (First Orchestra)**

SYMPHONY in D major (*Haffner*) .. .. . Mozart

CONCERTO for Pianoforte and Orchestra, No. 3, in D minor, Op. 30 .. .. . S. Rachmaninov  
 IRENE KOHLER, A.R.C.M. (Courtenay Scholar).

SYMPHONY in F minor No. 4, Op. 36 .. .. . Tschakowsky

Conductor—DR. MALCOLM SARGENT, F.R.C.M.

**TUESDAY, 17th FEBRUARY (Second Orchestra)**

PAVANE .. .. . Fauré  
 Conductor—GEOFFREY CORBETT.

ARIA .. .. . Pace, pace mio Dio (*La Forza del Destino*) .. .. . Verdi  
 KATHLEEN N. F. BROWN, A.R.C.M.  
 Conductor—LAURENCE HUDSON.

SYMPHONY, in D major, No. 2 (*The London*) .. .. . Haydn

CONCERTO for Pianoforte and Orchestra, in C major, No. 1, Op. 15 .. .. . Beethoven  
 PHYLLIS RUSSELL, A.R.C.M. (Scholar).

Conductors—PHILIP S. COLLINS, JASPER ROOPER, JOHN S. LOWE.

OVERTURE .. .. . Ruy Blas .. .. . Mendelssohn  
 Conductor—BERESFORD VERITY.

Conductor—DR. MALCOLM SARGENT, F.R.C.M.

**THURSDAY, 26th FEBRUARY (Chamber)**

QUARTET for Strings, in A minor, Op. 132 .. .. . Beethoven  
 MADGE DUGARDE, A.R.C.M. (Edmund Grove Exhibitioner),  
 ALAN BARTLETT, A.R.C.M. (Gowland Harrison Scholar).

VIOLET BROUGH, A.R.C.M. (Charlotte Holmes Exhibitioner), JAMES WHITEHEAD (Scholar).

SONGS .. .. .  
 a. Chanson Triste .. .. . M. Dufarc  
 b. Clair de lune .. .. . G. Fauré  
 MARION CRABTREE.

- PIANOFORTE SOLO .. .. . Ballade .. .. . *Helen Perkin*  
 HELEN PERKIN, A.R.C.M. (Blumenthal Scholar).
- TRIO in D minor, for Flute, Hautboy and Pianoforte .. .. . *Locillet*  
 HELEN BARNETT, EVELYN ROTHWELL (S. Ernest Palmer, Berkshire Scholar),  
 JUANITA TRIGGS, A.R.C.M.
- SONGS .. .. . *a. Mariettas Lied zur Laute (Die tote Stadt) .. E. W. Kerngold*  
*b. Winternacht .. .. . N. Medtner*  
 JESSIE P. GLENNIE.
- SONATA for Pianoforte and Violin, in G major, Op. 78 .. .. . *Brahms*  
 RALPH SANDERS, A.R.C.M. (Associated Board Exhibitioner), CECIL D. DALLEY, A.R.C.M.

Accompanist—GEOFFREY CORBETT, A.R.C.M. (Julian Clifford Scholar).

### THURSDAY, 12th MARCH (Chamber)

- QUARTET for Strings, in A minor, Op. 41 .. .. . *Schumann*  
 FREDERICK C. RIDDLE (Kent Scholar), JEAN B. HOWARD, MAVIS RICHARDS, A.R.C.M.,  
 JAMES H. PHILLIPS (Bristol Scholar).
- SONGS .. .. . *a. The Trumpet .. .. .*  
*b. The Old Men .. .. .*  
*c. Thaw .. .. .*  
*d. If I should ever by chance .. .. .*  
 GEORGE HANCOCK (Pringle Scholar).
- SONATA for Violin and Pianoforte, No. 2, in A minor .. .. . *J. Ireland*  
 PEGGY REES, A.R.C.M. ENA ROSS, A.R.C.M.
- SONATA for Flute and Pianoforte, in B minor .. .. . *Bach*  
 JOHN FRANCIS (Scholar), GEOFFREY CORBETT, A.R.C.M. (Julian Clifford Scholar).
- SONGS .. .. . *a. Wenn mein Schatz Hochzeit macht .. .. .*  
*b. Die zwei blauen Augen .. .. .*  
*c. Jägerlied .. .. .*  
 ISABEL JEEVES (Operatic Exhibitioner).
- QUINTET for Clarinet and Strings, in E flat .. .. . *R. H. Walthew*  
 RICHARD S. WALTHER, ALAN BARTLETT, A.R.C.M. (Gowland Harrison Scholar),  
 RALPH W. NICHOLSON, A.R.C.M. (Exhibitioner).
- VIOLET P. BROUGH, A.R.C.M. (Charlotte Holmes Exhibitioner), GLADYS CORLETT (Morley Scholar).

Accompanist—GEOFFREY CORBETT, A.R.C.M. (Julian Clifford Scholar).

### TUESDAY, 24th MARCH (Second Orchestra)

- OVERTURE "Der Freischütz" .. .. . *Weber*  
 Conductor—BERESFORD VENTY.
- CONCERTO for Pianoforte and Orchestra, in D minor .. .. . *Bach*  
 CYNTHIA HEMMERDE, DORA H. MOUNTFORT.  
 Conductors—COLIN LEIGHTON, HECTOR MCCURRACH, PHILIP COLLINS.
- SYMPHONY No. 4, in A major, Op. 90 "Italian" .. .. . *Mendelssohn*
- CONCERTO for Pianoforte, No. 2, in B flat, Op. 19 .. .. . *Beethoven*  
 BETTY PALMER.  
 Conductors—DONALD DALLEY, HAROLD GRACE, JOHN LOWE.
- ACADEMIC FESTIVAL OVERTURE .. .. . *Brahms*  
 Conductor—RALPH NICHOLSON.

Conductor—DR. MALCOLM SARGENT, F.R.C.M.

### FRIDAY, 27th MARCH (First Orchestra)

- CONCERTO for Pianoforte and Orchestra, in D minor .. .. . *Bach*  
 NAN PULVERMACHER.
- RHAPSODY for Contralto Solo, Male Chorus and Orchestra .. .. . *Brahms*  
 MARGARET McARTHUR (Scholar).
- CONCERTO for Violin and Orchestra, in A major (K 219) .. .. . *Mozart*  
 IRENE RICHARDS, A.R.C.M. (Scholar).
- SYMPHONY in C major, No. 1, Op. 21 .. .. . *Beethoven*

Conductor—DR. MALCOLM SARGENT, F.R.C.M.



## INFORMAL CONCERTS

Four Informal Concerts were held during the Spring Term. The last was for Third Orchestra and Junior Conductors.

## MIDDAY RECITALS

Recital No. 41 (piano) by Leonard Isaacs, A.R.C.M. Recital No. 42 (piano and viola sonatas) by Jean Hamilton, A.R.C.M., and Anne Wolfe, A.R.C.M. Recital No. 43 (violin and piano) by Loris Blofeld, A.R.C.M., and Sydney Watson, B.MUS., A.R.C.M.

## SPECIAL RECITAL

A Special Recital was given on the afternoon of 9th February by Mme. Alice Ehlers who played a programme of harpsichord music.

## STUDENTS' EVENING RECITALS

Recital No. 77 (piano and violin) by Ruth Pasco and Madge Dugarde, A.R.C.M. Recital No. 78 (piano) by Millicent Silver, A.R.C.M. Recital No. 79 (vocal) by Margaret Rees, A.R.C.M., Hilda Rickard, A.R.C.M., Morgan Jones (scholar), Roderick Lloyd (scholar) in a programme of solos, madrigals and part-songs, which included Brahms's Liebeslieder Wälzer, with Irene Kohler, A.R.C.M., and Ivan Clayton at the Piano.

## JUNIOR EXHIBITIONERS' CONCERT

The usual Junior Exhibitioners' Concert in connection with the Teachers' Training Course was given on 4th February.

## THE TERM'S AWARDS

## EASTER TERM, 1931

The Director has approved the following awards :

## Council Exhibitions—

Calburn, Theo ... ..	Pianoforte
Stebbing, E. Margot	Violin
Seth-Hughes, Penelope	Violoncello
Bate, Eileen M. ... ..	Pianoforte
Davies, Robert ... ..	Singing
Cassidy, P. Gwen ... ..	Violoncello
Caine, Evelyn N. ... ..	Hautboy
Teagle, Emily M. ... ..	Singing
Peace, Grace ... ..	Singing
Goadby, Dorothy K. ...	Viola
Prentice, M. Patricia ...	Pianoforte

## Extra Awards—

Collier, Eleanor ... ..	Pianoforte
Ward, Jean ... ..	Singing
Partridge, Joan ... ..	Pianoforte
Holgate, Iris ... ..	Violin

## Charlotte Holmes Exhibition—

Hordern, Joan ... ..	Singing
Gurnell, Mary ... ..	Violoncello
Hornidge, Avice ... ..	Pianoforte
Walthew, Richard S. ...	Clarinet

## Raymond Fennell Prizes for Teachers' Training Course—

Ecle, Margery E. M.
Denniston, Audrey P.
Carter, Mary
Corlette, Hilda F.
Dymore-Brown, Mabel N.
Dinn, Winifreda

## Hopkinson Medals—

Collins, Kathleen (Gold)
Lovering, Mabel (Silver)

## LIST OF DATES

## CHRISTMAS TERM, 1931

ENTRANCE EXAMINATION ... ..	Wednesday, 16th September
TERM BEGINS ... ..	Monday, 21st September
HALF TERM BEGINS ... ..	Monday, 2nd November
TERMS ENDS ... ..	Saturday, 12th December

## A.R.C.M. EXAMINATION

APRIL, 1931

## PIANOFORTE (TEACHING)—

Borland, Rosalind Mary  
 Chapman, Marjorie Taunt  
 Crallan, Margaret Arden  
 Crawley-Boevey, Juliet Blanche  
 Dymore-Brown, Mabel Natalie  
 Forwell, Judith Mary  
 Gillespie, Eileen E.  
 Graham, Frances  
 Grubb, Barbara Nancy  
 Jelly, Alice Emily Mary  
 Mathers, Evelyn Marian  
 Price, Olwen Mary  
 Shillito, Dorothy Joan  
 Wass, Muriel Jefferson

## PIANOFORTE (SOLO PERFORMANCE)—

*a* Bainton, Helen  
 Channon, Florence Margaret  
 Flexen, Gladys May  
 Griffith, Lena  
*a* Harris, Margaret  
 McKenna, Pamela Margaret  
 Parker, Dorothy Elizabeth  
*a* Pulvermacher, Nan Mary  
*a* Shaw, Flora  
 Southey-John, Josephine  
*a* Thomas, Edith Linda  
 Towns, Ena  
 Wilford, Catherine

## SINGING (SOLO PERFORMANCE)—

Holmes, Ellaline Mary  
 Holmes, Violet Mary Hanby

## SINGING (TEACHING)—

Benham, Miriam Ditchburn

## VIOLIN (TEACHING)—

Cant, Joan Agnes  
*a* Crowley, Cecilia Winifred  
 Oswell, Violet Lillian  
*b* Reckless, Margaret M.  
 Underwood, Irene Vera  
 Wilkinson, Walter Powney

## VIOLIN (SOLO PERFORMANCE)—

Richardson, Nora Annastasia  
 Riddle Frederick Craig

## VIOLONCELLO (TEACHING)—

Geeson, Phyllis Mary  
 Kuttner, Elsa  
 Seth-Hughes, Penelope  
 Sloane, Marguerite Noel Sloane

## ORGAN (TEACHING)—

Scovell, Kenneth Thornton

## PIANOFORTE ACCOMPANIMENT—

Stock, Katherine

## FLUTE—

Waterhouse, Ursula Margaret

## HORN—

Gregory, Cyril Hubert  
 Walding, Frederick Ernest

## TRUMPET—

Kidd, Cecil

## ELOCUTION AND DECLAMATION—

Brown, Ena Oakley

## THE TEACHING OF MUSICAL APPRECIATION, AURAL TRAINING AND SIGHT READING—

de Rusette, Louisa Emily

## THE TEACHING OF MUSICAL APPRECIATION AND GENERAL MUSICAL HISTORY

Seal, Edward Hugh

*a* Competent knowledge of Harmony.

*b* Competent knowledge of Harmony and Counterpoint.